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with dramatic power and dramatic training is a better teacher of any subject than one limited in this power and training.

ART

ART IN RELATION TO HISTORY AND LITERATURE.

JOHN DUNCAN.

I. CONTEMPORARY HISTORY.

THE object of this course is the study and the recording of the life going on about us. The child spontaneously attempts to picture this life, draws engines and ships and bridges and people engaged in every occupation. The course is planned to fit the teachers for the work of directing and developing this child art.

Streets and traffic: street-cars (trolley, cable, elevated), wagons, carts, cabs, automobiles, bicycles.

Foot-passengers: the postman, policeman, popcorn-man, fruit-vender, coal-man, newsboy, peddler.

Architecture: stores, post-office, library, museum, picture gallery, theater, bank, asylum, hospital, church, schoolhouse, bridges, tunnels.

Homes: occupations of home, children's games.

Gardens, parks, playgrounds.

Railways and railway stations, locomotives.

Ships and shipping docks.

Soldiers, barracks.

Factories (spinning and weaving), potteries, foundries, workshops (carpenter's, blacksmith's, tailor's, shoemaker's).

House-building, stone-cutting, paving.

Foreign areas—racial types.

Materials for this work: drawing pencil, fountain pen, water-colors, sable brush.

II. LITERATURE.

Our subject-matter will be drawn from three sources. During the first two weeks we shall be occupied with the fairy stories that are the delight of the very little folk. The next two weeks we shall take up the Greek stories, which are more suitable to the older children; and the last two weeks we shall turn to mediæval legends, which chime with the condition of soul of adolescence. The students will work up the subject-matter in the library, and among the pictures in the school collection.

That is to say, they will: (1) get up the spirit of the story; (2) study the archaeology of the subject—costume, architecture, furniture; (3) refer to casts, picture-books, and to the school collection of pictures, to fill up their mental picture, and to suggest and help out with a proper technique.

They will also make rapid sketches from one of their own number, who will act as model, and who will assume a pose or costume on demand. This function of model they will discharge in rotation.

Materials needed for this work: soft drawing pencil, pad of water-color paper, sable brush, water-colors.

PAINTING AS A MEANS OF IMAGING.

JOHN DUNCAN AND ANTOINETTE B. HOLLISTER.

Expression in all its modes is a fundamental means of imaging. The results of expression, then, are to be looked for in mind-growth, and not in the forms of expression. Color is the emphasis and synthesis of forms. Painting is one potent means of studying landscapes. In a typical area of land may be found (1) surface (physiography); (2) vegetation (botany); (3) animal life (zoölogy); (4) clouds, sky, states of atmosphere (meteorology). All these things are in the closest interrelation, each thing depending upon all the others, as in the field study of plant life (ecology). The student, brush in hand, comes in contact with a typical landscape; colors bind the area into one whole, and the whole landscape is the simplest object to be painted. The painting demands close observation. The observer goes naturally from wholes to parts. The painting may be very crude, but if it is genuine, it is good; it expresses in some way the image "seen within;" it is the basis and beginning of better work. Here the careful critic is needed to suggest the main things that the student does not observe. Then comes a new trial. Painting reacts upon and enhances the growing image. The rule is, "Go from wholes to parts": the entire landscape, then a ravine, dune, tree, or shrub; from tree to branch, twig, leaf; keeping in mind the relations.

1. *Outdoor sketching* (field excursions).—(1) Typical landscapes painted

as studies of physiography, geology, botany, zoölogy, and meteorology. (2) Parts of selected areas — hill, valley, dunes, ravines, cliffs, lake, shore ; work of waves, winds, etc.; swamps — vegetation, animal life.

II. *Schoolroom work*.—On return from field excursions the landscape paintings will be repeated, of course without the presence of the objects. (1) Specimens collected on field excursions studied and painted. (2) Painting of roots showing adaptation to varying conditions of moisture. (3) Foliage, its adjustment to light, moisture, and temperature ; function of color. (4) Structure of stems : (a) stems that resist strong winds ; (b) trunks of trees ; (c) aquatic plants ; (d) underground stems ; (e) cross-sections of stems.

III. *Interrelation of plant and animal life*.—Dependence on soil, moisture, and climate. (1) Plants affected by animals. (2) Nature's devices for the protection of plants. (3) Color as a means of protection.

From the æsthetic side we may regard the landscape as a conglomeration of lines, tones, and colors from which the artist selects those which best express his subject-matter, and at the same time are in accord with each other and with his own spirit. Lines, tones, and colors affect the emotions much as do musical or unmusical phrases. It is necessary to consider these æsthetic relations, that the feeling aroused be appropriate to the subject-matter, and that the proper impression be produced with the greatest economy of means.

We must study to bring the landscape within the means at our disposal. For example, we must simplify the infinite variety of nature. The paint box will not permit us to render the intensity of tones as they appear to the eye. They must be transposed, and lines, tones, and colors must be arranged for our æsthetic purposes.

CLAY-MODELING.

ANTOINETTE B. HOLLISTER.

THE greater part of the course in clay-modeling will be illustrative of the work done in science, geography, history, and literature. Through the manufacture of pottery the student will enter more fully into the industrial side of primitive and modern life. The modeling, decorating, and glazing of pottery will all be done in the school. This work will involve a study of design and will offer a large field for original work.